

THIS • A • WAY THAT • A • WAY

cheerful songs and chants
with **ELLA JENKINS**
and
children from
Tennessee

Miss Mary Mack

**I Like The Way
That They Stack Hay**

I Know a Tom

do you know your county?

Miss Sue

THE JOLLY BUS LINE

PLEASE

is a pleasant expression

I LOVE TO RIDE

the cuckoo

GOIN' TO KENTUCKY

Turkey In The Straw

SING ME A SONG AGAIN, ELLA



Smithsonian/Folkways Records
Office of Folklife Programs
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560
© 1989 Smithsonian/Folkways Records
Nationally distributed by
Rounder Records, One Camp Street
Cambridge, Massachusetts 02140

Printed in Canada

GUY GUILBERT, Guitarist / EARL J. WHITE, Fiddler / BERNADELLE RICHTER, Photographer / JOANNE TAYLOR, Script

Ella Jenkins

This-a-way, That-a-way

1. **This-a-Way That-a-way** 2:03
(Traditional, adapted by Ella Jenkins)
2. **Miss Mary Mack (Penn. Version)** 1:30
(Traditional, adapted by Ella Jenkins)
3. **I Like the Way That They Stack the Hay** 3:50
(Music and words by Ella Jenkins)
4. **Do You Know Your County?** :38
(Created by Ella Jenkins)
5. **I Know a Tom** 1:05
(Contrived by Ella Jenkins—words, music, rhythm)
6. **Miss Sue** 3:21
(Traditional, adaptation by Ella Jenkins)
7. **Please Is a Pleasant Expression** 3:08
(Music & words by Ella Jenkins)
8. **The Cuckoo Bird** 2:49
(Traditional, adapted and arranged by Ella Jenkins)
9. **The Jolly Bus Line** 2:45
(Traditional, verses written by Ella Jenkins)
10. **I Love To Ride** 3:00
(Music & words composed by Ella Jenkins)
11. **Goin' To Kentucky** :52
(Traditional)
12. **Turkey in the Straw** 1:34
(Traditional).
13. **Sing Me a Song Again, Ella** 2:08
(Words & music by Bernadelle Richter)



Goin' to Kentucky

THIS-A-WAY/THAT-A-WAY

Cheerful songs and chants with Ella Jenkins and children from Tennessee.

This recording was made in Nashville, Tennessee, at the conclusion of a week-long tour of middle Tennessee for the I.E.M.I. Title III music project. Miss Jenkins toured the project region from February 26—March 2, 1973. Making two appearances each day, Ella Jenkins worked with more than 10,000 children and their teachers.

The I.E.M.I. (Implementing Elementary Music Improvement) Title III project worked to assist the participating school systems develop or improve programs of music instruction at the elementary grade levels. Toward this end the I.E.M.I. project

- (1) operated a demonstration model program in Columbia, Tennessee
- (2) employed a travelling teacher to visit schools in the project region for the purpose of demonstrating techniques, equipment and materials appropriate to music instruction in the elementary schools
- (3) sponsored workshops for teachers interested in developing their abilities with music, and
- (4) provided other types of in-service—such as Ella's tour—to aid the participating school systems.

School systems participating in the I.E.M.I. were Giles, Hickman, Lawrence, Lewis, Lincoln, Marshall, Maury, Perry, and Wayne counties, and Fayetteville city. Co-directors of the project were Dr. T. Earl Hinton and Mr. Michael M. Salzman of Middle Tennessee State University, Murfreesboro, Tennessee.

The children (except for two bands of the album where children are singing from the Shady Grove one-room schoolhouse) participating on this recording are students at the Campus School of Middle Tennessee State University, Murfreesboro, Tennessee, Michael M. Salzman, music teacher.

Some Personal Reflections by Ella Jenkins

School Assembly No. 1, Columbia, Tenn. 2-26-73

It was a new experience for me—seeing children bussed in from so many different schools—for an assembly program. I felt a great deal of excitement and anticipation from the moment I saw a class of small children walking with their teacher from a nearby school—to the big high school.

I had oriented my program to third graders and up, but upon seeing the "little people" I made certain quick adjustments to make the program comfortable for varying age groups. I was expecting an overly-spacious hard-to-get-close-to-the-audience-sized gymnasium and instead found a most charming auditorium that lent such intimacy to our gathering. It amazed me to see such throngs of children coming into an unfamiliar place, mixing with unfamiliar students and adults and doing it with such orderliness—even when one



The Campus School children with (in back from left to right) Michael Salzman, Earl White, Ella Jenkins, and Guy Gullbert

assembly program had 2,400 in attendance.

I could tell that a lot of good planning had been into operation from everyone related to the program. All of this made my presentation easier and more meaningful. I felt as if each child and teacher knew me personally and they extended me sincere warmth. And because of this I wanted to give my very best—it was sharing something special with special friends.

The response was quite good—the voices were resonant and the hall was acoustically fine, giving an added blend to the voices. The children were well acquainted with songs and chants on the record albums that had been sent to their schools and showed a lot of enthusiasm for familiar titles.

The children were attentive and respectful to those children coming upon stage to perform with me and extended them courteous applause. Yelling out "boos," however friendly, could be most destructive to this kind of program—geared to audience-participation.

It was a happy morning for me—with all the smiling faces and friendly waves of thank you and the teachers' positive comments—"wishing it had been a longer program."

School Assembly No. 2, Centerville, Tenn. 2-26-73

Rather than repeating myself with similar types of comments and compliments—let me just pinpoint some things that touched me personally at the Centerville school (which was typical of so many of the schools):

I was impressed with the informative and decorative bulletin window display upon entering the school. (It promoted my visit.) I felt immediately welcomed and the children who pointed me out while passing through the hall knew why I was there—such warm, receptive children! The music teacher impressed me also. She had such concern for the children learning music. She said she had used the records (sent prior to my visit to acquaint the children with some of the material I would be using) a lot and was pleased to learn that she could keep them as music resource material. She introduced me to a fifth grade teacher whom she said had shared a great deal of enthusiasm for music and singing and his children knew my songs though their class was not included in the assembly.

Some of the children at the concerts had not heard many of the songs, however the majority had. Some of the teachers did not feel the same ease with singing as in Columbia. The gymnasium—as most gymnasiums do—tended to produce extra, unintended sounds. That is why I kept stressing toning the voices down.

These children too thanked me with their smiles and waves. And I reciprocated.

Side A

The bell you hear—cheerfully ringing—as the record begins—is the bell that rings daily at Shady Grove School in Shady Grove, Tennessee. The footsteps are those of the children entering the schoolhouse. Visiting Shady Grove School was a beautiful experience. What an ideal situation—fifteen lovely students and their very concerned teacher in their own private schoolhouse with a small auditorium, a classroom (kindergarten through eighth grade) and a reading room (a reading consultant visits the school once weekly) and lots of play area surrounded by trees.

The children enjoyed our (music project staff) visit and they were surely proud of their school. I liked sharing new songs and chants with the children. One of the chants was "This Way, Vallerie," this way, Vallerie, this way, Vallerie all day long, etc. . . . The children responded (what they heard) with "This-a-way that-a-way," this-a-way that-a-way, this-a-way that-a-way all day long. I liked it better their way—thus the title of the album. Having with me a tiny cassette recorder, I caught a bit of their enthusiasm—we all sang . . . This-a-way, that-a-way and we added rhythmic movements to the song.

1. This-a-way that-a-way

School bell: ring . . . ring . . . ring . . .

Ella: What is the name of your school?

Children and teacher: Shady Grove.

Ella: Shady Grove!
(*Shady Grove, Tennessee, children singing with me and some staff members from Middle Tennessee State University—this part is done with a small cassette recorder outside.*)

This-a-way that-a-way
This-a-way that-a-way
This-a-way that-a-way all day long . . .

Ella:

This-a-way that-a-way
This-a-way that-a-way
This-a-way that-a-way
All day long.

Children's response:

This-a-way that-a-way
This-a-way that-a-way
This-a-way that-a-way
All day long.

Ella: Strut, Miss Susie (spoken).

Ella & children:

Strut, Miss Susie
Strut, Miss Susie
Strut, Miss Susie
All day long.

Ella & children:

Here comes another one
Just like the other one
Here comes another one
All day long.

Ella: This-a-way . . .

Children & Ella:

This-a-way that-a-way
This-a-way that-a-way
This-a-way that-a-way
All day long.

Ella: Strut, Mr. Leroy

Children & Ella:

Strut, Mr. Leroy
Strut, Mr. Leroy
Strut, Mr. Leroy
All day long.

Ella & Children:

Well, this-a-way that-a-way
This-a-way that-a-way
This-a-way that-a-way
All day long.

Ella: Strut, Miss Susie.

Children & Ella:

Strut, Miss Susie
Strut, Miss Susie
Strut, Miss Susie
All day long.

Ella: Here comes another one.



This-a-way, That-a-way—rhythmic movements pulling arms back and forth (Photo: M. Salzman)

Children & Ella:

Here comes another one
Just like the other one
Here comes another one
All day long.

Ella: This-a-way that-a-way.

Children & Ella:

This-a-way that-a-way
This-a-way that-a-way
This-a-way that-a-way
All day long.

Ella: Strut, Mr. Leroy.

Children & Ella:

Strut, Mr. Leroy
Strut, Mr. Leroy
Strut, Mr. Leroy
All day long.

Ella & children:

Well, this-a-way that-a-way
This-a-way that-a-way

This-a-way that-a-way
All day long.

This-a-way that-a-way
This-a-way that-a-way
This-a-way that-a-way
All day long.

2. Miss Mary Mack (Penn. version)

Ella: Miss Mary Mack
Dressed in black
Silver buttons up and down her
back
She combed her hair
She broke the comb
She's gonna get a whipping
When mama comes home.

Ella: This time, would you repeat after
me?

Ella: Miss Mary Mack

Children: Miss Mary Mack

Ella: Dressed in black

Children: Dressed in black

Ella: Silver buttons

Children: Silver buttons

Ella: Up and down her back

Children: Up and down her back

Ella: She combed her hair

Children: She combed her hair

Ella: She broke the comb

Children: She broke the comb

Ella: She's gonna get a whipping

Children: She's gonna get a whipping

Ella: When Momma comes home

Children: When Momma comes home.

(Collected from a six year old girl from
California, Penn.)

Two stacks of hay
Three stacks of hay
Four stacks of hay

Ella:

I like to hear the rooster crowing
Just about the break of day
I like to watch the farmer hoeing
And gathering up his hay

Because I like the way
That they stack hay in the country
I like the way
That they stack hay on the farms
I like the way
That they stack hay in the country
I like the way
That they gather hay in their arms

Children:

One stack of hay
Two stacks of hay
Three stacks of hay
Four stacks of hay

Ella:

I like to see the horses galloping
I like to see the little pigs running
around
I like to hear the chickens scratching
And I like to see the farmer
Stacking his hay on the ground.

Because I like the way
That they stack the hay
In the country
I like the way
That they stack the hay
On the farms
I like the way
That they stack the hay
In the country
I like the way
That they gather the hay in their
arms

and then there were giant balls of hay . . .
stacking hay, nowadays, is done pri-
marily by machines.

4. Do you know your county?

Ella: Do you know your county?



Patti: What's your county?

Ella: I'm from Chicago, Cook county

Patti: I'm from Columbia, Maury county
(pronounced Murray)

Ella: I'm from Centerville, Hickman
county

Patti: I'm from Linden, Perry county

Ella: I'm from Hohenwald, Lewis county

Patti: I'm from Waynesboro, Wayne
county

Ella: I'm from Lawrenceburg, Lawrence
county

Patti: I'm from Pulaski, Giles county

Ella: I'm from Lewisburg, Marshall
county

Patti: I'm from Fayetteville, Lincoln
county

Ella: What's your real county?



Patti: Rutherford!

These are the counties I gave
performances in except for Rutherford.
However, I did conduct a workshop for
teachers in Murfreesboro, Rutheford
county. I found that more children and
adults spoke of their counties than they
did of their cities and towns.

5. I Know a Tom

Ella: I know a Tom

Guy: Tom Thumb

Ella: I know a Tom

Guy: Tommy Tucker

Ella: I know a Tom

Guy: Tom Cat

Ella: I know a Tom

Guy: Tom the piper's son

Ella: I know a Tom

Guy: Doubting Thomas

Ella: I know a Tom

Guy: Tommy Tinker

Ella: I know a Tom

Guy: Tom Boy

Ella: I know a Tom

Guy: Tomhawk

Ella: I know a Tom

Guy: Tom Turkey

Ella: I know a Tom

Guy: A Tom-Tom you beat upon

Guy: I know a Tom

David Dillon: Tom Thumb

Guy: I know a Tom

Mark Harwin: Tommy Tucker

Guy: I know a Tom

Tim Armstrong: Tom cat

Guy: I know a Tom

Guy Johns: Tom Tom the piper's son

Guy: I know a Tom

Marvin Marsh: Doubting Thomas

Guy: I know a Tom

Brett Franklin: Tom Tinker

Guy: I know a Tom

David Farmer: Tom boy

Guy: I know a Tom

Cheryl McHenry: Tomhawk

Guy: I know a Tom

Rosalind Davidson: Tom Turkey

Guy: I know a Tom

Wendy La Lance:

A Tom-Tom you beat upon

A Tom-Tom you beat upon

A Tom-Tom you beat upon

A Tom-Tom you beat upon

Often I think about names and how they
are applied from time to time . . . My
brother's name is Tom and he's a fine
person but somehow . . . somewhere . . .
someone has chosen to give negative
characteristics to the name Tom.

The words black & dark are used
similarly—even women's names
attached to hurricanes . . . perhaps you
can find some other instances . . . per-
haps the children can . . . this chant is a
good exploration in rhythm in speech.

6. Miss Sue

Ella: Girls and boys, this is a nice song
about states. This is Miss Sue from
Alabama. Now I'm going to start out
and sing about Alabama and then you
be thinking about your own
states—then I'll ask you to name a few.

Ella:

Miss Sue
Miss Sue
Miss Sue from Alabama

Miss Sue
Miss Sue
Miss Sue from Alabama

Miss Sue
Miss Sue
Miss Sue from Alabama
Miss Sue from Alabama

Ella: Sing it with me.

Group & Ella: Miss Sue . . . etc.

Ella: Who can give us another state?

Response: Kentucky.

Listening.
Start Chant
over with
call-and-
response &
at the same
time begin
slapping
thighs &
clapping
hands (slap,
clap, slap,
clap).
Start the
Chant again,
keeping the
rhythmic
slap-clap
going, fad-
ing out at
end.



3. I Like the Way That They Stack the Hay

Ella: Girls and boys, this is a song about
stacking hay. There's a nice chorus to it
. . . you listen for a minute—next time
'round you can join us.

Ella: Chorus

One stack of hay
Two stacks of hay
Three stacks of hay
Four stacks of hay

Ella:

I like the way
That they stack hay in the country
I like the way
That they stack hay on the farms
I like the way
That they stack hay in the country
I like the way
That they gather hay in their arms

Children & Ella:

One stack of hay

Ella & children:

One stack of hay
Two stacks of hay
Three stacks of hay
Four stacks of hay

Ella: Five

Ella & children:

Five stacks of hay
Six stacks of hay
Seven stacks of hay
Eight stacks of hay
Nine stacks of hay
Ten stacks of hay.

The inspiration for this song came about
when I was travelling in rural areas in
the United States and in Europe. I was
fascinated by the varied ways of hay-
stacking on farms and ranches—on some
farms hay was very loosely stacked,
while other farms had very neat bun-
dles—some were stacked in pyramid
fashion—some stacks of hay looked like
African straw huts—some had the
appearances of small mountain ranges

Group & Ella:

Miss Sue
Miss Sue
Miss Sue from Kentucky
Miss Sue
Miss Sue
Miss Sue from Kentucky
Miss Sue
Miss Sue
Miss Sue from Kentucky
Miss Sue from Kentucky

Response: Tennessee

Miss Sue
Miss Sue
Miss Sue from Tennessee
Miss Sue
Miss Sue
Miss Sue from Tennessee
Miss Sue
Miss Sue
Miss Sue from Tennessee
Miss Sue from Tennessee

Response: Chicago

Miss Sue
Miss Sue
Miss Sue from Chicago
Miss Sue
Miss Sue
Miss Sue from Chicago
Miss Sue
Miss Sue
Miss Sue from Chicago
Miss Sue from Chicago
Miss Sue from Chicago

Ella: That's a city. And Chicago is in what state? Chicago in?

Response: Illinois.

Miss Sue
Miss Sue
Miss Sue from Illinois
Miss Sue
Miss Sue
Miss Sue from Illinois
Miss Sue from Illinois
Miss Sue from Illinois

Ella: Miss Sue from Alabama.

Group & Ella:

Miss Sue
Miss Sue
Miss Sue from Alabama
Miss Sue
Miss Sue
Miss Sue from Alabama
Miss Sue
Miss Sue
Miss Sue from Alabama
Miss Sue from Alabama
Miss Sue from Alabama

The techniques employed are to help children learn their states—states are quite often remembered by their landmarks and the products they produce . . . explore further.

Side B

1. Please is a Pleasant Expression

Please is a pleasant expression
Please is nice to say
Please is please in Canada
And please is s'il vous plait
Please is a pleasant expression
Please is nice to say
Please is please in England
And please is please in the U.S.A.
Prego is please in Italiano

Bitte is please in Deutsch
Por favor is please in Espanol
And I'm pleased to know so much

This is just a little song that allows a few experiments in "foreign" sounds—the more it is sung, the easier the words will roll off the tongue.

2. The Cuckoo Bird

(1) *Harmonica starts (Ella is using a Hohner d minor harmonica)*

(2) *Guitar comes in*

(3) *Fiddle comes in*

(4) *Children come in with rhythmic slaps on the thighs*

(5) *Ella:*

Oh the cuckoo
She's a pretty bird
She sings as she flies
But she never hollers cuckoo
'Til the fourth day of July

(6) *Instrumental*

(7) *Ella:*

I'm gonna build me
A little castle
In the mountains so high
So I can hear the cuckoo
As she goes flying by

(8) *Harmonica chorus & stop*

(9) *Guitar & fiddle together*

(10) *Harmonica returns; fades out with entire group*

I first heard "The Cuckoo" from Jim Kweskin, a fine folk musician. What is being done here with song is illustrating how songs can be colorfully presented with even a simple arrangement, and also showing how instruments and voices might be blended together.

3. The Jolly Bus Line

Ella: Here's an exciting bus line that you might like to travel on sometimes. It's called the Jolly Bus Line . . . whatever I say to you, just simply say back to me . . .

(1)

Call: The jolly line

Response: The jolly line

Call: I paid my fine

Response: I paid my fine

Call: I paid my fine

Response: I paid my fine

Call: On the jolly bus line

Response: On the jolly bus line

Call: I got on the bus

Response: I got on the bus

Call: I didn't have my fare

Response: I didn't have my fare

Call: The conductor said

Response: The conductor said

Call: Whatcha doing there?

Response: Whatcha doing there?

Call: He took me by the collar

Response: He took me by the collar

Call: He tossed me out the door

Response: He tossed me out the door

Call: He said, I better not catch you

Response: He said, I better not catch you

Call: On the jolly anymore

Response: On the jolly anymore

(2)

Call: Oh the jolly line

Response: Oh the Jolly line

Call: I paid my fine

Response: I paid my fine

Call: I paid my fine

Response: I paid my fine

Call: On the jolly bus line

Response: On the jolly bus line

Call: I got on the bus

Response: I got on the bus

Call: Just about one

Response: Just about one

Call: Thought I'd have

Response: Thought I'd have

Call: Me a little fun

Response: Me a little fun

Call: 'Til he took me by the collar

Response: 'Til he took me by the collar

Call: And he tossed me out the door

Response: And he tossed me out the door

Call: He said I better not catch you

Response: He said I better not catch you

Call: On the jolly anymore

Response: On the jolly anymore

(3)

Call: I got on the bus

Response: I got on the bus

Call: Just about two

Response: Just about two

Call: I said, pardon me folks

Response: I said, pardon me folks

Call: I'm a-coming through

Response: I'm a-coming through

Call: Then he took me by the collar

Response: Then he took me by the collar

Call: And he tossed me out the door

Response: And he tossed me out the door

Call: He said, I better not catch you

Response: He said, I better not catch you

Call: On the jolly anymore

Response: On the jolly anymore

Call: Well, I got on the bus

Response: Well, I got on the bus

Call: Just about three

Response: Just about three

Call: The conductor stared

Response: The conductor stared

Call: Hard at me

Response: Hard at me

Call: Then he took me by the collar

Response: Then he took me by the collar

Call: And he tossed me out the door

Response: And he tossed me out the door

Call: He said, I'd better not catch you

Response: He said, I'd better not catch you

Call: On the jolly anymore

Response: On the jolly anymore

(4)

Call: Well, I got on the bus

Response: Well, I got on the bus

Call: Just about four

Response: Just about four

Call: I paid my fare

Response: I paid my fare

Call: When he opened that door

Response: When he opened that door

Call: He didn't take me by my collar

Response: He didn't take me by my collar

Call: He didn't toss me out the door

Response: He didn't toss me out the door

Call: Now I can ride the jolly

Response: Now I can ride the jolly

Call: And not get tossed out the door

Response: And not get tossed out the door

Call: I knew this song during my childhood days and used to sing it quite a lot—I knew it by another title and it was about a street car line . . . this is a good memory-tester.

Response: And not get tossed out the door

I knew this song during my childhood days and used to sing it quite a lot—I knew it by another title and it was about a street car line . . . this is a good memory-tester.



4. I Love To Ride

Ella:

I love to ride a bus
Yes indeed I do
I love to ride a bus
Tell me tell me tell me tell me
What can a bus do—oo?

A bus can bounce up and down
It can run around the town
That's what a bus can do—oo

Children:

That's what a bus can do

(2)

Ella:

I love to ride a plane
Yes indeed I do
I love to ride a plane
Tell me tell me tell me tell me
What can a plane do—oo?

A plane can fly up in the air
It can fly most any where
That's what a plane can do—oo

Children:

That's what a plane can do

(3)

Ella:

I love to ride a train
Yes indeed I do
I love to ride a train
Tell me tell me tell me tell me
What can a train do—oo?

A train can run up and down the track
And it can run right on back
That's what a train can do—oo

Children:

That's what a train can do

(4)

Ella:

I love to ride a boat
Yes indeed I do
I love to ride a boat
Tell me tell me tell me tell me
What can a boat do—oo?

A boat can sail out in the breeze
It can cross the seven seas
That's what a boat can do—oo

Children:

That's what a boat can do

(5)

Ella:

I love to ride in an automobile
Yes indeed I do
I love to ride in an automobile
Tell me tell me tell me tell me
What can an automobile do—oo?

An automobile can ride straight out
to the zoo
It can take both me and you
That's what an automobile can
do—oo

Children:

That's what an automobile can do

Travelling can enrich us if we make
good use of what we've seen or where
we've been . . . we can help children
travel through good poetry, colorful
dances, exciting music, inspirational art
and a host of other unmentioned travel-
ling treasures.

Many children's physical travelling
will be limited to their home, school and
church community and mostly by foot,
therefore it is awfully important for us
who work with children to bring some
form of travel into the least experienced
"non-traveller's" life.

goes

Where she stops, nobody knows
While visiting Shady Grove School—we
did a lot of meaningful sharing of songs
and chants—this is one they shared
with me—I taped them outside their
schoolhouse with my little cassette
recorder . . . the children formed a circle
. . . one child stands in the circle as
the circle goes around clock-wise and
stops when the child in the center turns
and stops on "nobody knows." She or
he simply points to someone in the circle.

6. Turkey in the Straw

Traditional tune given some special
liveliness by Guy and Earl with guitar
and fiddle.

7. Sing Me a Song Again, Ella

Children:

Sing me a song again, Ella
Sing me a song again, do
Sing me a song again, Ella
Like you used to do . . .
Sing me a song again Ella
Sing me a song again, do
Sing me a song again, Ella
Like you used to do . . .
Kazoo chorus . . .
Zing me a song again, Ella . . .
La la la la la la la . . .
Sing me a song again, Ella . . .
Whisper . . . sing me a song again,
Ella . . .

This is a soft-shoe feeling song—it is
cheerful & it is easy to improvise with
small, informal percussion instruments.
And it lends itself to kazoo-playing.

I felt rather elated—having a song
written especially for me. Ms. Richter is
not only a fine photographer, she does
well with song-writing.

pictures for the informational booklet
enclosed in the albums' sleeves; a
recent recipient of a grant to photo-
document wall murals around the country;
the grant was given by the National
Endowment for the Arts, the Illinois
Arts Council, and by Mr. Moses Asch of
Folkways Records. The latter two were
matching grants. She gives slide-
lectures on the documented work and is
a participant in a number of photographic
exhibits—some one-woman shows.
Mrs. Richter has done the photographic
work for this album except where Mr.
Salzman has made his photographic
contributions. She has a Master's
degree in fine arts.

3. **Earl J. White**, fiddler: when Earl
made his entrance into the Varsity
Recording Studio we were going over a



Left to right:
Earl J. White
Ella Jenkins,
and
Guy Guilbert.

song—we introduced ourselves and in
no time at all Earl was very much a part
of what we're doing; he just finished a
T.V. program before joining us and he
seemed delighted over seeing all of the
children. Earl loves his instrument and
pours out some sweet music—he added
just the right ingredient for our country
flavor. He and Guy worked out that
wonderful arrangement for "Turkey in
the Straw." He has made some appear-
ances on "Grand Ol' Opry."

4. **Joanne Taylor**, script: after a two-
year course at the Chicago Academy of
Fine Arts, Joanne found lettering to be
her best subject. She worked at several
studios and went from newspaper ads
to catalog work and then into packag-
ing—her biggest break, she felt . . .
Joanne said that "all packaging compre-
hensives were hand-lettered at that
time. Now most are machine set. Now
type faces are continually being
designed. Hand-lettering is still being
used in special cases."

The credit lines for this album were
done by hand. Also "I Know a Tom,"
"Going to Kentucky," "Please Is a
Pleasant Expression," and "Sing Me a
Song Again, Ella," only to show it could
be done, says Joanne. She also said
that all of the lettering could have been
machine set but were done by hand or
with Letraset (a dry transfer instant let-
ter) "to show it could be done."

5. **The children**: their cooperative
spirit and enthusiasm for the songs,
chants and rhythms "made the going"
smoother for all of us—we had a good
time making the album and I am grate-
ful to Mr. Michael Salzman, the chil-
dren's music teacher at the Campus
School of Middle Tennessee State
University, Murfreesboro, Tennessee
and Mrs. Janet Carnall for her assis-
tance in getting the children organized.

The Shady Grove children from their
small schoolhouse shared in a big way
and I am so happy to have been able to
include them on the record.

6. **Ben McCloud**, engineer: for his fine
engineering work at his Varsity
Recording Company on 1705 Church
Street in Nashville, Tennessee. He
showed a great deal of warmth for the
children and was extremely patient with
us all.

7. **Stu Black**, engineer: For adding
"Please Is a Pleasant Expression" in
Chicago at Sound Studios—I had forgot-
ten to include it in Nashville. Stu and I
have worked together for years and he
has been my recording engineer for
most of the albums I have recorded.

Smithsonian Folkways Records

Folkways Records was one of the
largest independent record compa-
nies of the mid-twentieth century.
Founded by Moses Asch in 1947 and
run as an independent company
until its sale in 1987, Folkways was
dedicated to making the world of
sound available to the public. Nearly
2,200 titles were issued, including a
great variety of American folk and
traditional music, children's songs,
world music, literature, poetry, sto-
ries, documentaries, language
instruction and science and nature
sounds.

The Smithsonian acquired Folkways
in order to ensure that the sounds
and the genius of the artists would
continue to be available to future
generations. Every title is being kept
in print and new recordings are
being issued. Administered by the
Smithsonian's Office of Folklife
Programs, Folkways Records is one
of the ways the Office supports cul-
tural conservation and continuity,
integrity, and equity for traditional
artists and cultures.

Several hundred Folkways record-
ings are distributed by Rounder
Records. The rest are available on
cassette by mail order from the
Smithsonian Institution. For infor-
mation and catalogs telephone
202/387-3262 or write Folkways,
Office of Folklife Programs, 955
L'Enfant Plaza, Suite 2600,
Smithsonian Institution, Washington,
D.C. 20560, U.S.A.

This insert accompanies Smithsonian/Folkways
SF 45002



Ella with Shady Grove
students and their
teacher on the steps of
the school
(Photo: M. Salzman)

5. Goin' To Kentucky

Mike Salzman:

Goin' to Kentucky
Old Kentucky fair
See the senorita
With diamonds in her hair
Shakey, shakey, shakey
Even if you can

Campus School children:

Round and round she goes
Where she stops, nobody knows

(the whole chant is repeated)

Shady Grove School children:

Goin' to Kentucky
Old Kentucky fair
See the senorita
With diamonds in her hair
Shakey, shakey, shakey
Even if you can
Round and round and round she

Some personal remarks and acknowledgments

The development and completion of
this album were through the enthusias-
tic efforts of many—children and
adults—they are:

1. **Guy Guilbert**, guitarist & sound-
effects: we've worked on several record
albums together; he performs in coffee
houses, clubs; writes commercials for
T.V. and Radio & occasionally works
with rock bands. Guy's a fine string-
bassist also.

2. **Bernadelle Richter**, photographer:
a graduate of the School of the Art
Institute of Chicago; has done the pho-
tographic work for numerous record
albums—the album covers as well as

Ella Jenkins**This-a-way, That-a-way**

1. **This-a-Way That-a-way** 2:03
2. **Miss Mary Mack (Penn. Version)**
1:30
3. **I Like the Way That They Stack the Hay** 3:50
4. **Do You Know Your County?** :38
5. **I Know a Tom** 1:05
6. **Miss Sue** 3:21
7. **Please Is a Pleasant Expression**
3:08
8. **The Cuckoo Bird** 2:49
9. **The Jolly Bus Line** 2:45
10. **I Love To Ride** 3:00
11. **Goin' To Kentucky** :52
12. **Turkey in the Straw** 1:34
13. **Sing Me a Song Again, Ella** 2:08



Digitally remastered by Dr. Toby Mountain at
Northeastern Digital Recording, Inc.
Previous Folkways issue: FC 7546



Smithsonian Folkways Records
Office of Folklife Programs
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560